new title: OPEN HYPERMEDIA MODEL SPECIFICATION
old title: A COUPLING HYPERMEDIA SPECIFICATION
DISTRIBUTION LIST
Mark, Roger, XU guys
Dennis
Contents
A MODEL FOR CONNECTION BETWEEN DOX (OBJECTS, STRUCTURES)
SUMMARY
HT, HM stds, email TOO SIMPLE
Email, BBS, online information services, CD-ROM
Generalized Doct Strux
Generalized D'verse-- COUPLE TO ANY THING UNCHANGING
Pluralistic (literary) model-- layered space, hyperplex
We hope will balance all contributions, ownership, navigation
An indexing scheme for connected docts-- desktop & worldwide
Consists of
Doct Internals & Structure
Inpointers for accessing doct internals
Inpointers of Structure
Matrix versioning (level 2)
The marking of data types
All kinds of internal links
Outpointers
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Arriving pointers, barnacles
ISSUES
Protocols
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DISCUSSION
This is the model from LM
Comes from Xanadu work
A response in part to "hypermedia standards" that deal only with closed objects
Others have understood idea of closed hypermedia objects
Others have wondered how to personalize and re-use the material
This is the Xanadu model, separated from any of our implementations
We intend to relate to a wider universe, and this is how to build it
Appropriate encapsulations
Shd allow a lot of good things
We urge the use of this model and assert no proprietary rights
GENERALIZED DOCUMENT STRUCTURE
MAINTAIN ALL THE DATA & DISTINX NECESSARY

~~N 4 5 N 4 6~~
~~N 194~~
OHMSPEC 18
93.3.26

*OHMSPEC d1
93.3.26*

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GENERALIZED DOCUMENT STRUCTURE

MAINTAIN ALL THE DATA & DISTINX NECESSARY

All data types
All types of connection
All types of structure

GENERALIZED DOCUVERSE

"LOST IN HYPERSPACE"

A problem where authorship and context are not kept distinguishable

VIEWPOINT STRUCTURES

Indivl doxx are viewpoints
ANTHOLOGY VIEWPOINTS

EXTENSIBLE PLURALISM

Open Hypermedia Docuverse

LITERATURE
VIEWPOINTS
QUOTATION
COPYRIGHT SOLUTION
TRANSPUBLICATION

PLURALISTIC (LITERARY) MODEL

ENCAPSULATED UNIT: DOCUMENT
ENCAPSULATED UNIT: TRANSPORT SEGMENT
ENCAPSULATED UNIT: BARNACLE
AUTHENTICATION OF CONTENTS
ENCAPSULATION OF COPYRIGHT

Shd have AUTHENTICATION ON THERE

POINTER STRUCTURE
LINK TYPES
TRANSCLUSION
ENDORSEMENT
DATA TYPES
DATA
POINTER STRUCTURE

OUTPOINTERS
INPOINTERS

DATA-TYPE SPEC IS PARALLEL TO DATA
TRANSMISSION AND REMOTE FORMAT
ENCAPSULATED BARNACLES
PROTOCOL
WHERE SEARCH–
Link search, TCL search within document
Link, TCL, endorsement search outside document
Link, TCL, endorsement search WITHIN NODE
Link, TCL, endorsement search GLOBAL
Link, TCL, endorsement search IN NET NEIGHBORHOOD
SEARCH BY–
Data type
Link type
Author/owner
Transclusions
Endorsements
WHAT SEND & HOW MUCH

SESSION LAYER
The SESSION THREAD
NON-SESSION REQUESTS
Hey, why not have the default (from system) of continuing?
INTERNAL STRUCTURE
INTERNAL STRUCTURE ARBITRARY
OUTPOINTERS
ADDRESS SPACE
STABLE ADDRESS SPACE
STABLE DOCUMENT ADDRESS IN WORLD
STABLE INTERNAL ADDRESSES
VERSIONING
FRONT ENDS
Generalized:
Separation of presentation from content & structure
Author-recommended presentation (can't force)
FRONT-END STRUCTURAL LAYER
FRONT-END PRESENTATIONAL LAYER
HOPES & SUGGESTIONS FOR DEVELOPERS
Modular approach for bootstrapping
Plug in various data types
LEGALLLY MANDATED FRONT-END CAPABILITY
Presentation of copyright– tricky for fragments
Droit morale for author recommendations

Digitized by the Internet Archive
in 2025

https://archive.org/details/openhypermediamo00tedn

——HQ

HEADLINE DUMMY

Item dummy

93qlskedd13
93 3 2A

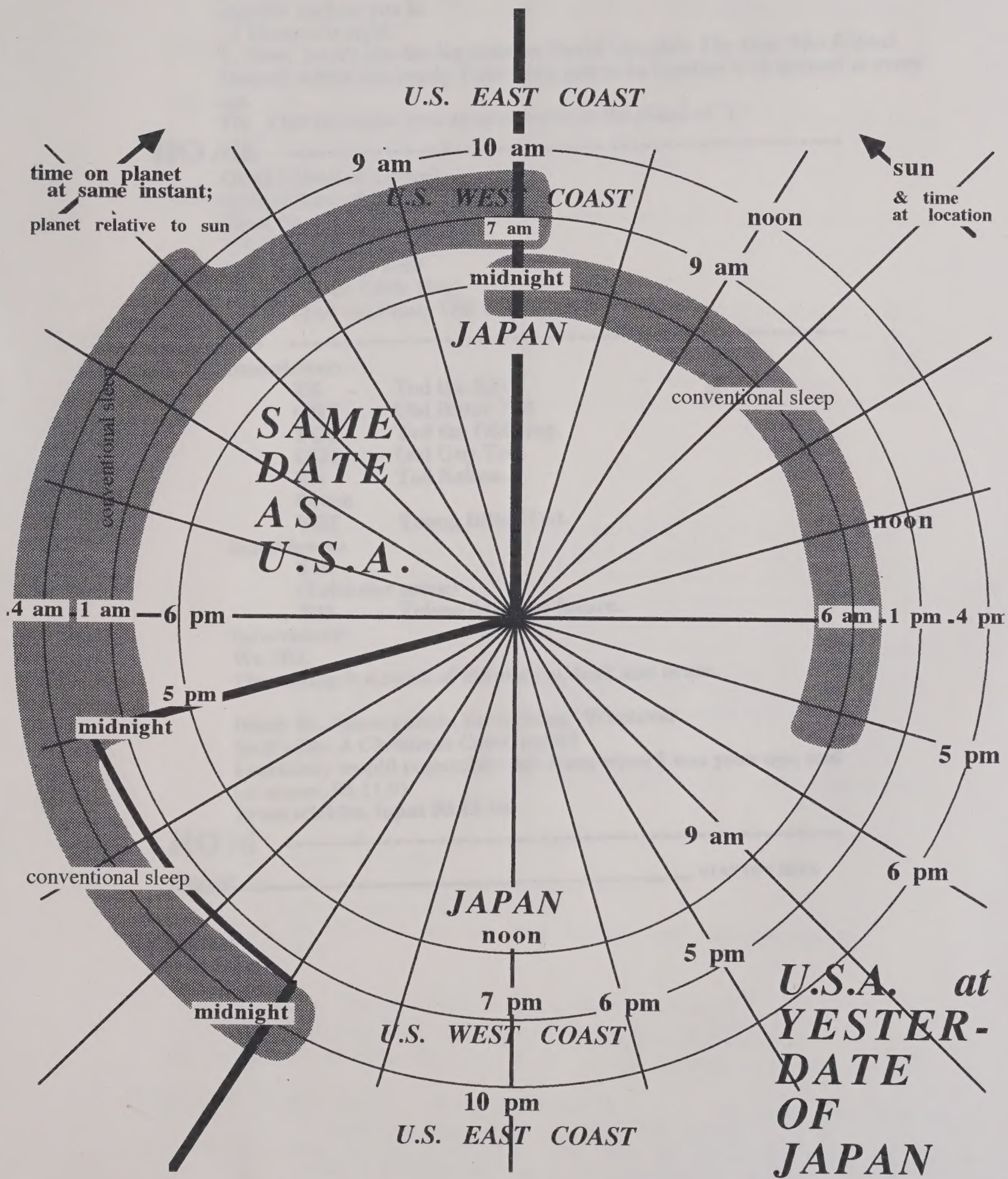
~~TRANSPACIFIC TIME & DATE REFERENCE~~

Note: Not Yet Validated

Ted Nelson 94.12.7 d18

(Example of a unifying diagram.)

Your comment is requested. Is this right?



midnight
conventional sleep
midnight
conventional sleep
midnight
6 pm
5 pm
9 am
10 am
midnight
9 am
5 pm
6 pm
7 pm
10 pm

The size of the room is indefinite, though it seems to have faraway walls gleaming darkly.
to all concerned,
On one side of the room, p
of some gleaming charcoal material.
The Players.
desklets and projection-screens appear in front of the participant as needed.
once for each of you Is.
, if Einstein is right,
T. Now. So it's like the big scene in David Gerrold's *The Man Who Folded Himself*, where this lonely Time King gets to be together with himself at every age.
TN. I bet the editor puts an apostrophe in the plural of "I."

HO /d6 ----------

GOO (Ghost of Orson)
GOB (Ghost of Bucky)
Thad Norberg
TN (TedNow)
LBT (Little Boy Ted)
TLB (Ted the Little Boy)
TFOG (Ted the Feisty Old Guy)

HO /d5 ----------

Interviewer:

TK	**Ted the Kid.**
OBT	**Old Bitter Ted**
TOG	**Ted the Old Guy.**
OGT	**Old Guy Ted.**
TN	**Ted Nelson**
Orson	
YBT	**Young Bitter Ted.**

Interviewee:

Ted	
(Trickster name)	
Z31	**Tclone from the future.**

Interviewer:
We 3R1.
The setting is a room of chromium, teak and brass.

Dimly lit. Glass panels, for writing. Whatever.
So it's like *A Christmas Carol*, right?
I certainly would remember this from when I was your age, and
(at screen, 93.11.9)
From stickies, input 93.11.10.

HO /d ----------

ENDLINE STAY OFF HERE

The size of the room is indefinite, though it seems to have fairway walls gleaming darkly.
to all concerned.
On one side of the room, p
of some gleaming charcoal material.
The Players.
desklets and projection-screens appear in front of the participant as needed.
once for each of you Is.
, if Einstein is right,
T. Now. So it's like the big scene in David Gerrold's The Man Who Folded Himself, where this lonely Time King gets to be together with himself at every age.
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From stickies, input 93.11.10.

HO \d4 _____

ENDLINE _____ STAY OFF HERE

HO d8 ----------

you can reach us directly at:
HI!

HO d7 ----------

Sapporo address is fastest through October 1976, but don't throw the other one away.
Marlene is less happy, because she feels her career is stalled, but at least we have a happy home.

HO d6 ----------

but at least we have a happy home-type environment.

HO d3 ----------

we have an apartment six blocks from the office
So far the snow already got ankle deep, on Monday.
We'll see how this all goes.

HO d2 ----------

(from letter to Westgate)
HI xxxx!

I am especially sorry not to have communicated Lo these many XXXs, especially because you may have thought there were connotations of grudgery or intentionally not replying. Not at all. But my life has been so complex and precarious, and devoted entirely to emergencies, that it is only now-- newly living in Japan and at last having a year's Breather -- that I can even say Hello.

So Hello.
....

... my own head has been just barely above water for the last couple of years. But my wonderful lady Marlene, with her bookkeeping smarts and tender support, has pulled me through, and my wonderful Japanese friends have come through with a great deal, and so here we are at the Sapporo HyperLab. My title is Research Fellow, hers is Research Associate. Our office is one big room on the eighth floor of a cute little new office building, glorious view of the surrounding hills and fall coloring, and it would be absolutely perfect if they had western-style toilets here, but we are about to get an apartment within a couple of blocks so it won't matter.

Those are the newses. I feel I'm coming back after a very long time as an endangered species.

Love & the best to you and yours,
(from letter to RBN)
(from letter to Lydia) sent to Deb, Erik
Well, we're two and a half weeks here,
(from handwritten fax to John Levine, not sent successfully, 94.11.20)

Theodor Holm Nelson & Marlene Mallicoat
Project Xanadu® & Ted Nelson Studios
3020 Bridgeway #295, Sausalito CA 94965 415/ 331-4422 Fax 415/ 332-0136
and
Sapporo HyperLab **Doshin Maruyama, 8F • 2-20, Odori Nishi 20-chome**
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
Tel. (from the States) 011 81 11 621-1133 Fax (from the States) 011 81 11 621-1170
e-mail ted@xanadu.net & marlene@xanadu.net

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e-mail tedn@xanadu.net & marlene@xanadu.net

(from handwritten fax to Scott Kim, 94.11.20)

ENDLINE_____ STAY OFF HERE

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transcopy.d35.txt.fix2

Transcopyright: Pre-Permission for Virtual Republishing

Preliminary Short Version.
Note that CERTAIN KEY WORDINGS ARE NOT FINALIZED.
Note also that ITALICS AND SOME OTHER EMPHASES HAVE BEEN LOST.

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Theodor Holm Nelson
Founder of Interactive Media | Founder of Network Publishing
Project Xanadu(R) On-Line Storage and Publishing Agency
3020 Bridgeway #295, Sausalito CA 94965
Tel. 415/ 331-4422
Fax 415/ 332-0136
e-mail ted@xanadu.net
and
Sapporo HyperLab
Doshin Maruyama, 8F
2-20, Odori Nishi 20-chome
Chuo-Ku, Sapporo-shi, Hokkaido 064 JAPAN
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SUMMARY

The on-line copyright problem may be resolvable by a simple, sweeping permission method. This proposed system, which anyone may use, allows broad re-use of materials in exchange for automatic tracking of ownership. Payment goes to the original publisher and credit to the original author. Nothing is misquoted, nothing is out of context (since the original context is immediately available), and users are not spied upon.

A wording and an abbreviation for this permission system are proposed here.

INTRODUCTION

Someone who asks, "How do we keep people from stealing food?" is asking you to consider only his side of the issue, without addressing underlying problems. But it might be sensible to ask another question in reply. If we ask, "How can the people obtain food?", perhaps both problems can be solved together.

That is how I see the issue of copyright in digital media. Those who merely ask, "How do we prevent copyright infringement?" are only asking the first question without addressing the second. There is a hunger for the re-use of media. If we can find a legitimate way to feed this hunger, then perhaps the stealing will not be necessary.

Today's central controversy seems to be the question of how to manage copyright and royalty on the sale of digital content.

The standard question has been, "How do we prevent infringement?" If we re-frame the question as "How can we allow re-use?", the solution may be simpler and more powerful than everyone thinks, with benefits for everyone.

This reformulates an idea which occurred to the author in the fall of 1960, and which since then has been an implicit part of the Xanadu Project (1), an ambitious system of hypermedia publishing servers with deep version management. Because the project has been controversial and beset with difficulties, our fundamental copyright proposal was not understood. And because this method was embedded in the software that had been designed for the Xanadu project, it was not recognized or expounded as a separate legal permission doctrine.

In this paper, we now separate that copyright method from its software history, and present it as a method anyone can use. It is a legal permission doctrine with far-reaching consequences, whose benefits may be considerable.

THE OBJECTIVE

From the beginning, the objective of Project Xanadu was to facilitate a new kind of literature: a new populist medium, a many-to-many publishing system, not centralized in editorial and publishing companies, but open to anyone. It was intended to create a new kind of freedom of the press, and make possible a deeper understanding of published materials (2).

But this would not mean simply electronic availability of closed documents; we would also need to re-use existing materials, and the computer could help keep this re-use orderly (and do so without spying on users).

The idea was to preserve integrity, copyright and royalty for digital materials, yet allow everyone freely to re-use these materials, which would retain their identity at all times. By allowing everyone to republish all materials, this would effectively define a new system of fluid, digital transmedia, with universal freedom of re-use and visualization. All different republications could in principle be viewed side-by-side by the user, thus leading to greater understanding of the material and of the points of view of the different documents, their authors a